



ALLISON BALCETIS SAXOPHONES

Candidate for the Doctor of Music Degree

Chamber Music Recital

Sunday, March 22, 2009 at 2:00 pm
Convocation Hall, Arts Building, University of Alberta

Program

L'incandescence de la Bruine
(*The Glow of the Mist*)

Bruno Mantovani

with Sandra Joy, piano

Lacrimosa

Marilyn Shrude

with Sandra Joy, piano

Chose Grave Sans Consequence
(*Serious Things Without Consequence*)

Philippe Laval

Canadian Premier

with Po-Yuan Ku, baritone saxophone

Amtrak 118

François Rossé

with Amanda Massey, soprano

Sechs Bagatellen

György Ligeti

with Kim Cochrane, Michael Morimoto, and Po-Yuan Ku,
saxophones

Line Drawings After Mark Tobey

Samuel Adler

I. *Light Drawing*

II. *Dark Drawing*

with Kim Cochrane, Michael Morimoto, and Po-Yuan Ku,
saxophones

This recital is presented in partial fulfillment of the requirement
for the Doctor of Music degree for Ms. Balcetis.

Program Notes

French composer Bruno Mantovani (born 1974) claims a prestigious education at the Paris Conservatory and IRCAM for studies in composition. Written in 1997, *L'incandescence de la Bruine* was chosen as a required piece for the 2nd International Jean-Marie Londeix Saxophone Competition in Bangkok, Thailand in 2008. The title suggests a veiled, mysterious mood that is achieved by the intertwining of timbres from the soprano saxophone and piano. The free form of the piece travels from amorphous dovetailing to precise clockwork-style chamber playing.

Distinguished composer Marilyn Shrude (born 1946) is a member of the American Academy of Arts and Letters and is winner of the Kennedy Center Friedheim Award for Orchestral Music. *Lacrimosa* ("weeping" in Latin) was written in 2006 in memory of two composition students of Shrude's who died in a plane crash.

In 2006 Allison had the opportunity to work with Philippe Laval (born 1961) in Bordeaux in an improvisation class taught by Etienne Rolin. Laval worked with the students, two saxophonists and an accordionist, to write them a trio that in the end became a duo for 2 baritone saxophones. Laval is a self-taught guitarist and studied music at the Sorbonne and the Conservatory of Bordeaux. The word "*grave*" in the title is a double-entendre meaning "serious" and "low," referring to the instrumentation. In describing the piece to us, Laval used the word "elephantine" repeatedly. . .

François Rossé (born 1945) is a true advocate for the saxophone having written some of the first idiomatic pieces for the instrument just as recently as the 1970's. His prestigious musical education includes studies at the Strasbourg Conservatory and the Paris Conservatory with Olivier Messiaen. In 1995 Rossé wrote *Amtrak 118* while aboard a train headed for New York.

For him, the piece “marks a moment of the trip like a painter who quickly sketches a countryside while on a trip. Also it is simply a way of inscribing one’s name in a place that touches us” (Rossé).

Samuel Adler was born in 1928 in Mannheim, Germany and came to the United States in 1939. A member of the American Academy of Arts and Letters and a winner of the Guggenheim Fellowship, Adler’s large output contains operas, symphonies, oratorio, chamber works, and solos. He studied at Boston University and Harvard University and is now Professor Emeritus at Eastman School of Music. He is very well known for his books on conducting and orchestration. *Line Drawings After Mark Tobey* refers to the American abstract expressionist painter who lived from 1890-1976. The quartet, written in 1978, shows two contrasting textures, a prominent element in Tobey’s paintings.

Hungarian composer György Ligeti (1923-2006) wrote *Sechs Bagatellen* originally as a solo piano work in 1951 called *Musica Ricercata*. This was during period of time just after Ligeti’s studies at the Budapest Academy of Music when he had returned home to teach counterpoint. At this time in Hungary the harsh Stalinist regime did not allow for experimental music, so the piano solo was kept hidden for several years. In 1953 the work was arranged for a traditional woodwind quintet and has become a standard piece in quintet repertoire. In 1997 Guillaume Bourgogne, with the agreement of Ligeti, arranged the bagatelles into a saxophone quartet. Returning to the original piano score, the idea was to create a version that was once again made of one general timbre. The six bagatelles include some written in the style of great past composers: Bartok in the 2nd movement and Stravinsky in the 6th.



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